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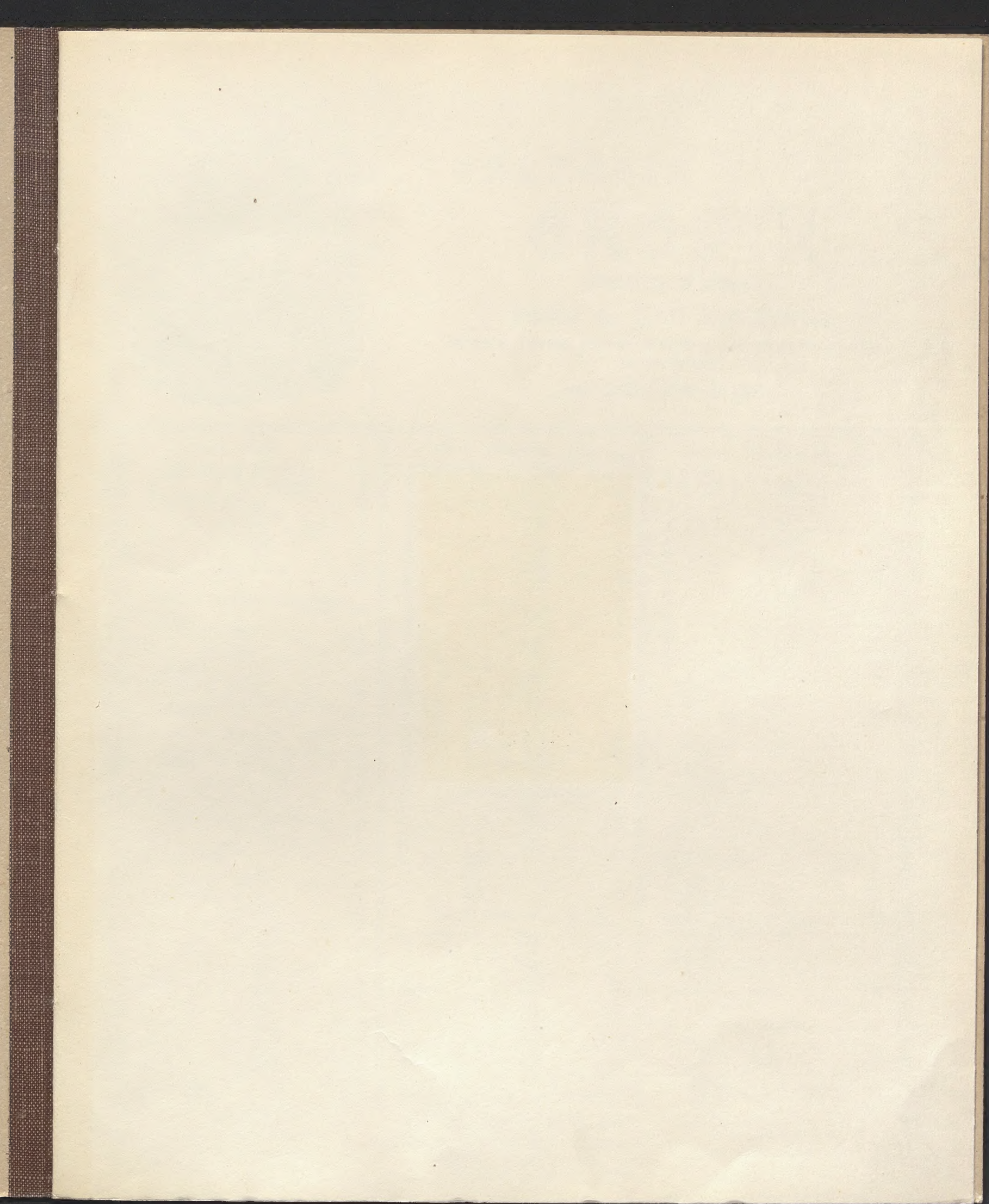




10494 III

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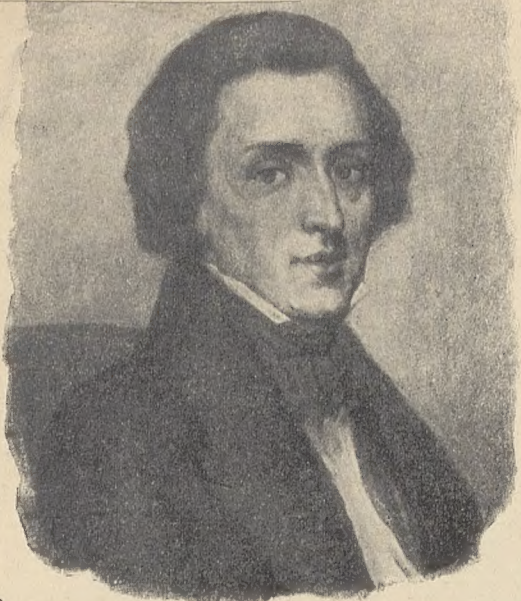












FRÉDÉRIC

CHOPIN

OEUVRES DE PIANO

Édition de JEAN KLECZYŃSKI

REVUE ET CORRIGÉE D'APRÈS LES PREMIÈRES AUTORITÉS PÉDAGOGIQUES  
ET ARTISTIQUES

PAR RODOLPHE STROBL

Vol. I. Valses.

Complet n. 1 20

1. Grande valse brillante op. 18. Es-dur	— 40
2. Valse brillante op. 34. 1. As-dur	— 45
3. " " " 2. A-moll	— 35
4. " " " 8. F-dur	— 30
5. Valse op. 42. As-dur	— 40
6. " " 64. 1. Des-dur	— 25
7. " " " 2. Cis-moll	— 30
8. " " " 3. As-dur	— 30
9. " " 69. 1. F-moll. Oeuv. posth.	— 25
10. " " " 2. H-moll	— 30
11. " " 70. 1. Ges-dur	— 25
12. " " " 2. F-moll	— 25
13. " " " 3. Des-dur	— 15
14. Valse E-moll. Oeuv. posthume	— 30
15. " E-dur	— 25

Vol. II. Ballades et Impromptus.

Complet n. 1 20

Ballades:

1. Ballade op. 23. G-moll	— 55
2. " op. 38. F-dur	— 45
3. " op. 47. As-dur	— 45
4. " op. 52. F-moll	— 60

Impromptus:

1. Impromptu op. 29. As-dur	— 30
2. " op. 36. Fis-dur	— 30
3. " op. 51. Ges-dur	— 35
4. Fantaisie-Impromptu op. 66. Cis-moll. Oeuv. posthume	— 40

Vol. III. Polonaises.

Complet n. 1 80

1. Introduction et Polonaise brillante op. 3. C-dur.	— 55
2. Grande Polonaise op. 22. Es-dur	— 90
3. Polonaise op. 26. 1. Cis-moll	— 30
4. " " " 2. Es-moll	— 45
5. " op. 40. 1. A-dur	— 30
6. " " " 2. C-moll	— 30
7. " op. 44. Fis-moll	— 60
8. " op. 53. As-dur	— 50
9. Polonaise-Fantaisie op. 61. As-dur.	— 55
10. Polonaise op. 71. 1. D-moll. Oeuv. posth.	— 40
11. " " " 2. B-dur	— 40
12. " " " 3. F-moll	— 40
13. " " " Gis-moll. Oeuv. posthume	— 25
14. " " " Ges-dur	— 45
15. " " " B-moll	— 30

Vol. IV. Études.

Complet n. 1 50

1. Étude op. 10. 1. C-dur	— 30
2. " " " 2. A-moll	— 25
3. " " " 3. E-dur	— 25
4. " " " 4. Cis-moll	— 30
5. " " " 5. Ges-dur.	— 30
6. " " " 6. Es-moll	— 25
7. " " " 7. C-dur	— 25
8. " " " 8. F-dur	— 30
9. " " " 9. F-moll	— 25
10. " " " 10. As-dur	— 25
11. " " " 11. Es-dur	— 25
12. " " " 12. C-moll	— 30
13. " op. 25. 1. As-dur	— 30
14. " " " 2. F-moll	— 25
15. " " " 3. F-dur	— 30
16. " " " 4. A-moll	— 25
17. " " " 5. E-moll	— 30
18. " " " 6. Gis-moll	— 30
19. " " " 7. Cis-moll	— 25
20. " " " 8. Des-dur	— 15
21. " " " 9. Ges-dur	— 15
22. " " " 10. H-moll	— 30
23. " " " 11. A-moll	— 40
24. " " " 12. C-moll	— 35
25. Étude F-moll	— 25
26. " As-dur	— 15
27. " Des-dur	— 25

Vol. V. Mazourkas.

Complet n. 2 —

1. Mazourka op. 6. 1. Fis-moll	— 15
2. " " " 2. Cis-moll	— 15
3. " " " 3. E-dur	— 25
4. " " " 4. Es-moll	— 15
5. " op. 7. 1. B-dur	— 15
6. " " " 2. A-moll	— 15
7. " " " 3. F-moll	— 25
8. " " " 4. As-dur	— 15
9. " " " 5. C-dur	— 15
10. " op. 17. 1. B-dur	— 15
11. " " " 2. E-moll	— 15
12. " " " 3. As-dur	— 15
13. " " " 4. A-moll	— 25
14. " op. 24. 1. G-moll	— 15
15. " " " 2. C-dur	— 25
16. " " " 3. As-dur	— 15
17. " " " 4. B-moll	— 30
18. " op. 30. 1. C-moll	— 15
19. " " " 2. H-moll	— 15
20. " " " 3. Des-dur	— 25
21. " " " 4. Cis-moll	— 30
22. " op. 33. 1. Gis-moll	— 15
23. " " " 2. D-dur	— 30
24. " " " 3. C-dur	— 15
25. " " " 4. H-moll	— 30
26. " op. 41. 1. Cis-moll	— 30
27. " " " 2. E-moll	— 15
28. " " " 3. H-dur	— 15
29. " " " 4. As-dur	— 15
30. " op. 50. 1. G-dur	— 25
31. " " " 2. As-dur	— 15
32. " " " 3. Cis-moll	— 25
33. " op. 56. 1. H-dur	— 30
34. " " " 2. C-dur	— 15
35. " " " 3. C-moll	— 30
36. " op. 59. 1. A-moll	— 30
37. " " " 2. As-dur	— 25
38. " " " 3. Fis-moll	— 30
39. " op. 63. 1. H-dur	— 25
40. " " " 2. F-moll	— 15
41. " " " 3. Cis-moll	— 25
42. " op. 67. 1. G-dur. Oeuv. Posth.	— 15
43. " " " 2. G-moll	— 15
44. " " " 3. C-dur	— 15
45. " " " 4. A-moll	— 15
46. " op. 68. 1. C-dur	— 15
47. " " " 2. A-moll	— 15
48. " " " 3. F-dur	— 15
49. " " " 4. F-moll	— 15
50. " A-moll. Oeuv. Posthume	— 25
51. " A-moll	— 30
52. " B-dur	— 15
53. " D-dur	— 25
54. " C-dur	— 25
55. " G-dur	— 15

Vol. VI. Nocturnes.

Complet n. 1 —

1. Nocturne op. 9. 1. B-moll	— 25
2. " " " 2. Es-dur	— 15
3. " " " 3. H-dur	— 30
4. " op. 15. 1. F-dur	— 25
5. " " " 2. Fis-dur	— 25
6. " " " 3. G-moll	— 25
7. " op. 27. 1. Cis-moll	— 30
8. " " " 2. Des-dur	— 30
9. " op. 32. 1. H-dur	— 25
10. " " " 2. As-dur	— 30
11. " op. 37. 1. G-moll	— 25
12. " " " 2. G-dur	— 30
13. " op. 48. 1. C-moll	— 30
14. " " " 2. Fis-moll	— 30
15. " op. 53. 1. F-moll	— 30
16. " " " 2. Es-dur	— 25
17. " op. 62. 1. H-dur	— 30
18. " " " 2. E-dur	— 30
19. " op. 72. 1. E-moll Oeuv. posth.	— 25

Vol. VII. Préludes et Scherzos.

Complet n. 1 50

Préludes:

1. Prélude op. 28. 1. C-dur	— 15
2. " " " 2. A-moll	— 15
3. " " " 3. G-dur	— 15
4. " " " 4. E-moll	— 15
5. " " " 5. D-dur	— 15
6. " " " 6. H-moll	— 15
7. " " " 7. A-dur. 20. C-moll.	— 15
8. " " " 8. Fis-moll	— 25
9. " " " 9. E-dur	— 15
10. " " " 10. Cis-moll	— 15
11. " " " 11. H-dur	— 15
12. " " " 12. Gis-moll	— 15
13. " " " 13. Fis-dur	— 15
14. " " " 14. Es-moll	— 25
15. " " " 15. Des-dur	— 25
16. " " " 16. B-moll	— 25
17. " " " 17. As-dur	— 25
18. " " " 18. F-moll	— 15
19. " " " 19. Es-dur	— 15
20. " " " 21. C-moll. 7. A-dur	— 15
21. " " " 21. B-dur	— 15
22. " " " 22. G-moll	— 15
23. " " " 23. F-dur	— 15
24. " " " 24. D-moll	— 25
25. " op. 45. Cis-moll	— 30
Vol. VII Préludes	n. — 75

Scherzos:

1. Scherzo op. 20. H-moll	— 70
2. " " 31. B-moll	— 80
3. " " 39. Cis-moll	— 60
4. " " 54. E-dur	— 75

Vol. VIII. Sonates et Concerts.

Complet n. 2 40

Sonates:

1. Sonate op. 4. C-moll. Oeuv. posth.	— 1 15
2. " " 35. B-moll	— 90
2a. Marche funèbre op. 35 bis.	— 25
3. Sonate op. 58. H-moll	— 1 20

Concerts:

1. Concert op. 11. E-moll	— 2 —
2. " " 21. F-moll	— 1 45
3. Allegro de Concert op. 46. A-dur	— 75

Vol. IX. Fantaisies, Variations et Rondeaux.

Complet n. 2 40

Fantaisies:

1. Grande Fantaisie op. 13. A-dur	— 75
2. Fantaisie op. 49. F-moll	— 70

Variations:

1. Variations (La ci darem la mano) op. 2. B-dur	— 1 —
2. Variations brillantes op. 12. B-dur	— 50
3. Variations sur un air allemand. E-dur. Oeuv. posthume	— 40

Rondeaux:

1. Rondeau op. 1. C-moll	— 45
2. Rondeau à la Mazourka op. 5. F-dur	— 55
3. Krakowiak. Grand Rondeau de Concert op. 14. F-dur	— 90
4. Rondeau op. 16. Es-dur	— 75
5. " " 73. C-dur (pour deux Pianos). Oeuv. Posthume	— 1 05

Vol. X. Oeuvres diverses.

Complet n. 1 —

1. Bolero op. 19. C-dur	— 50
2. Tarentelle op. 43. As-dur	— 40
3. Berceuse op. 57. Des-dur	— 30
4. Barcarolle op. 60. Fis-dur	— 45
5. Marche funèbre op. 72. 2. C-moll. Oeuv. Posthume	— 25
6. Trois Ecossaises op. 72. 3. D-dur; op. 72. 4. G-dur; op. 72. 5. Des-dur. Oeuv. Posthume	— 25

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III Mus.

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## Nocturne.

Lento sostenuto.  $\text{♩} = 50$ .

Nº 8.

Fr. Chopin, Op. 27. Nº 2.

Nº 2.

The musical score is written for piano and consists of 48 measures. It begins with a piano introduction marked *p* and *dolce*. The main melody is characterized by flowing sixteenth-note passages and grace notes. The score includes various performance markings such as *p* (piano), *f* (forte), *dolce*, *espressivo*, and *cresc.* (crescendo). Pedaling instructions are indicated by "Ped." and asterisks. Fingerings are provided for many of the notes. The piece concludes with a final chord and a *cresc.* marking.



libl. Jao.

First system of musical notation, featuring complex fingerings and dynamic markings including *cresc.* and *f*. The right hand includes the instruction *con forza*. Pedal markings (*Ped.*) are indicated below the bass staff.

Second system of musical notation, featuring a *Variante commune* section marked *pp*. Dynamic markings include *p*, *f*, and *pp*. Pedal markings (*Ped.*) are indicated below the bass staff.

Third system of musical notation, continuing the piece with various fingerings and pedaling. Pedal markings (*Ped.*) are indicated below the bass staff.

Fourth system of musical notation, featuring the markings *ritenuto* and *(pp) u.v. a tempo*. Pedal markings (*Ped.*) are indicated below the bass staff.

Fifth system of musical notation, featuring fingerings and pedaling. Pedal markings (*Ped.*) are indicated below the bass staff.



*leggeriss.*

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and pedaling.

*dolce*

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and pedaling.

*cresc.*

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and pedaling.

*cresc.*

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and pedaling.

*f*

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and pedaling.



The first system of the musical score for 'The Song of the Lark' features a treble and bass staff. The treble staff begins with a forte (*fz*) dynamic and a crescendo (*cresc.*) marking. The bass staff includes a piano (*Pw.*) marking and a series of asterisks. The system concludes with a forte (*f*) dynamic and a marking for the 8th bass (*(8bassa)*).

1 3 2 5 1 3 2 5 1 etc.

tr

con delicatezza

The image shows a page from a musical score for the piano introduction of 'L'Espresso' by Franz Liszt. The score is written for piano and consists of two staves. The key signature is B-flat major (two flats) and the time signature is 2/4. The piece begins with a 'Pia.' (Piano) marking. The right staff features a melodic line with various ornaments and fingerings, while the left staff provides a harmonic accompaniment. The piece includes dynamic markings like 'f' and 'cresc.' (crescendo). The score is in Italian, with the title 'L'Espresso' and the composer's name 'Liszt' visible at the top.



The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4.

**System 1:** The first system features a treble and bass staff. The treble staff has a melodic line with a forte (*f*) dynamic marking. The bass staff has a rhythmic accompaniment. Pedal markings (*Ped.*) are present at the beginning and end of the system.

**System 2:** The second system continues the melodic and rhythmic development. It includes a *dolciss.* (dolcissimo) marking and a *dim.* (diminuendo) marking. Pedal markings are used throughout the system.

**System 3:** The third system shows further melodic elaboration with various fingerings indicated by numbers above the notes. Pedal markings are present at the beginning and end of the system.

**System 4:** The fourth system includes a *dim.* marking and a *calanda* marking. The melodic line features a series of eighth notes. Pedal markings are used throughout the system.

**System 5:** The fifth system begins with a *smorzando* (diminuendo) marking. It includes a *dolciss.* marking and a *dimin.* marking. The melodic line features a series of eighth notes. Pedal markings are used throughout the system.

**System 6:** The sixth system concludes the piece with a final melodic flourish. Pedal markings are present at the beginning and end of the system.



# Méloides Polonaises

## Stanislas Moniuszko

transcrites et paraphasées

### POUR PIANO



1.	WOLFF BERNH. L'aurore et la jeune fille. Dwie zorze. (IV. 89)	—	—
2.	Mignon. Znaszli ten kraj. (IV. 90)	—	—
3.	Doumka. Dumka. (Przrychodź miły dzień już biały). (IV. 102)	—	—
4.	Le Ménestrier. Grajek. (IV. 103)	—	—
4a.	Air de l'opéra "La Comtesse". Arya Hrabiny. (Zbudzić się z uludnych snów) (V. 127)	—	—
4b.	Air de l'opéra "Halika". Arya z Haliki. (Gdyby rannem słońcem). (V. 128)	—	—
5.	PACHULSKI H. Mia Madre. O Matko moja.	—	—
6.	WESTH EUG. Op. 2. L'Alouette. Skowronek. (V. 101.)	—	—
7.	CRAMER N. Cracovienne. Krakowiak. (Polet pieszni z miasta). (I. 83)	—	—
8.	BIERNACKI MICH. Doumka D-moll. Dumka. (Nie śpię, nie jem). (IV. 120)	—	—
8.	La fille menagante. Groźna dziewczyna. (IV. 120)	—	—
9.	Mia Madre. O Matko moja. (V. 104)	—	—
9.	Zosia (z Dziadów). (V. 104)	—	—
10.	Doumka de l'opéra "Le Bataillon". Dumka Zosi z "Filis". (V. 105)	—	—
10.	Le Chanteur loin du pays. Śpiewak w obcej stronie. (V. 105)	—	—
11.	DIETRICH W. Op. 50. Cantilène militaire et Air de congé.	—	—
12.	51. Duettino et mélodie du Quatuor	—	—
13.	52. Le Carillon. Arya z kurantem.	—	—
14.	64. Chant du soir. Pieśń wieczorna. (IV. 8)	—	—
15.	68. La Filieuse. Przysłizka. Le poison d'or. Złota rybka. (IV 9)	—	—
16.	KANIA EM. Op. 36. Choeur de Brahmines de l'opéra "Parla".	—	—
17.	20. Bronia i Dzidzi. Romance et Scherzo.	—	—
18.	de l'opéra La Comtesse	—	—
19.	52. "Szumią jodły na gór szczyty". Romance de l'opéra "Halika"	—	—
20.	KRUGER W. Op. 123. Le Cosaque. Kozak.	—	—
21.	MONCZYŃSKI R. La Filieuse. Przysłizka. Le Rossignol. Słowicek. (J. Czeczota)	—	—
22.	ADAMOWSKI WINC. Cracovienne. Krakowiak. (Wesoły i szczęśliwy). (IV. 142.)	—	—
23.	WOLFF BERNH. Le Cosaque. Kozak. (IV. 186)	—	—
24.	L'Etoile. Gwiazdka. (IV. 187)	—	—
25.	Une Fleur. Kwiatek. Oh, mon coeur. Serce moje. (IV. 188)	—	—

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